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- ART. II. — 1. *How to lay out a Garden. Intended as a General Guide in Choosing, Forming, or Improving an Estate (from a Quarter of an Acre to a Hundred Acres in Extent). With Reference to both Design and Execution.* By EDWARD KEMP, Landscape Gardener, Birkenhead Park. From the Second London Edition. New York: Wiley and Halsted. 1858.
2. *A Treatise on the Theory and Practice of Landscape Gardening, adapted to North America; with a View to the Improvement of Country Residences. Comprising Historical Notices and General Principles of the Art, Directions for laying out Grounds and arranging Plantations, the Description and Cultivation of hardy Trees, Decorative Accompaniments of the House and Grounds, the Formation of Pieces of Artificial Water, Flower-Gardens, &c. With Remarks on Rural Architecture.* By the late A. J. DOWNING, Esq. Sixth Edition, enlarged, revised, and newly illustrated. With a Supplement, containing some Remarks about Country Places, and the best Methods of making them; also, an Account of the newer Deciduous and Evergreen Plants lately introduced into Cultivation, both Hardy and Half-hardy. By HENRY WINTHROP SARGENT. New York: A. O. Moore & Co. 1859. 8vo. pp. 576.

THE works whose titles we have placed at the head of this article mark the progress and present condition of ornamental gardening, in Europe and America. Mr. Kemp, the author of the first, is distinguished in his profession both as a writer and a landscape artist. The famous Birkenhead Park at Liverpool bears ample and enduring testimony to his scientific attainments and his practical skill. The book he here gives to the public exhibits much excellent sense, and is written in a clear, unambitious style. It does not display great familiarity with the literature of its subject; and in this respect it differs from the writings of Mr. Downing. He says in his Preface, that, “since the completion of his volume, the best works on the art have been glanced over, and a few valuable hints gleaned from Sir Uvedale Price, Mr. Repton, and Mr. Loudon.” It

would have enhanced the value of his book, if he had thoroughly studied the works of other writers *before* he took up his pen. *Vixere fortes ante Agamemnona* ; and it savors somewhat of affectation to treat them with indifference. One need not copy the absurdities of any writers in this department ; but he will be likely to form a more liberal judgment if he is familiar with all their opinions ; and the pleasure of reading a book on this subject is heightened by occasional references to preceding authors, just as other literary productions are rendered more acceptable by possessing the flavor of the ancient and modern classics. We surmise, however, that Mr. Kemp has more book-learning than he chooses to acknowledge.

His work is divided as follows : — Part I. Preliminary Considerations as to the Choice of a Place. II. What to Avoid. III. What to Attain. Under this head we have chapters on General Principles, General Objects, Particular Objects, and Special Departments. Part IV. contains practical directions on Draining, Hedging, Planting, Road-Making, Lawns, &c., &c. Under these titles our author distributes much valuable matter. One can find little fault with his statement of general principles ; it is chiefly in his management of practical details that he exposes himself to criticism, as in the following instances. In his lists of trees and shrubs recommended for general planting, he has placed many which are altogether too tender for northern climates. In his plans of flower-gardens, he sometimes errs by scattering beds over the lawns, thereby giving the grounds a spotted look by no means pleasing. Had he read, or not forgotten, what Mr. Loudon has written about “the dotting system,” he would have avoided this puerility. In his plans for carriage-roads, Mr. Kemp occasionally falls into the error, already too common in practice, of leading such roads directly in front of the house, and of having a circular drive through the front lawn, the drive being cut around a group of shrubbery before the principal door. This arrangement is objectionable, because the clump of shrubbery and the circular drive monopolize the space which should be devoted to an expanse of unbroken sod, and because the driving of horses before the main entrance

interferes with the privacy of the parlors, and is quite sure to tear up and defile the gravel of the walks.

These are the principal exceptions which need be made to Mr. Kemp's book. Taken altogether, it merits the highest commendation. Its leading principles are correct, and its practical directions are for the most part judicious, minute, and clearly expressed. Seldom have we seen so much matter condensed into so small a space. It must take rank among the best works of the kind in the English language.

The second book mentioned at the beginning of this article is one to which an interest of a different sort attaches. It is an American production, the larger part of it written by the lamented Downing, and the Supplement by a friend of kindred spirit and acquirements. With the original work, the public had long been familiar: it had passed through six editions, and was still read and admired by all lovers of the refined pursuits which it advocates and explains. But, during the lapse of eighteen years since its publication, new trees, shrubs, vines, and plants had been introduced, and longer experience had given its verdict on the merits of the older favorites; considerable improvement had been made in the methods of arranging and planting ornamental grounds; and the country, having advanced in wealth and refinement, demanded further instruction in the arts which embellish rural life. For these and other reasons, it seemed quite desirable that a new edition of this work should be prepared, bringing the subject in all respects up to the condition and wants of the present day. This has been done by Mr. Sargent. A gentleman of finished scholarship, with a natural taste for arboriculture, cultivated by various reading and observation and by practice on his own estate, as well as liberalized by foreign travel, he was just the person to revise the pages of Downing, and to add to them whatever improvements had recently been made in this department. It will enhance the reader's interest in the work, to know that the labors of the editor were bestowed gratuitously, for the benefit of Mr. Downing's family, — "a voluntary enriching of the widow's bequest," Mr. Willis observes, "for which, aside from the especial merits of his work, Mr. Sargent will possess an honored place in the calendar of memorable friendships."

The original treatise of Downing remains unchanged, except by the addition of a few pictorial sketches of trees and shrubs, and of foot-notes, correcting, expanding, or otherwise illustrating the text. The Supplement by the editor extends to nearly one hundred and fifty pages, adding fully one third to the size of the volume. These pages are adorned with several highly-finished steel engravings and woodcuts, representing some of the finest villas and grounds in this country, together with plans of parks, and sketches of new and rare trees. It is obvious at first glance, that the editor rightly conceived the work to be done, and close inspection will show that he has performed it well. He is more practical than Mr. Downing. He tells us plainly, and in the fewest words, what to do and how to do it. He warns us against errors, and gives many useful hints drawn largely from his own experience. On some points, perhaps, critics and practical planters will disagree with him slightly,—and we may refer to one or two of these as we proceed; but the work as a whole is so excellent, that it deserves, as it is receiving, from the reading public, a hearty approval. It must long remain the leading authority in its department.

We propose to make a few remarks on several topics suggested by the books before us. And in so doing, we shall follow the example of our authors, dealing less with the theory than with the practical details of the landscape art. The first subject which presents itself is that of *Evergreens, as a feature in Ornamental Grounds*. The English have long been specially fond of this class of trees. Only six or eight species are indigenous with them, yet enthusiastic planters have traversed the globe in search of new sorts, and have now acclimated in that little island, in species and varieties, nearly one hundred. Their winters are shorter and less severe than ours, yet they consider a country-place poorly planted which does not abound with verdure all the year. Mr. Kemp offers no special plea for these trees,—the mind of his countrymen is already made up; but Mr. Sargent devotes an important part of his work to evergreens, knowing that Americans do not suitably appreciate their usefulness and beauty. For this he is to be thanked. Our country has more native Conifers than

any other, and our climate favors the introduction of many from foreign lands; yet these treasures are comparatively disregarded by us,—so that what has been said in general of our indigenous trees and plants, (that “one must travel in Europe to see the best collections of them,”) is unquestionably true of our evergreens. Perhaps their very commonness has something to do with our indifference. Perhaps the national character has not yet outlived the wood-chopping era, and still looks upon forest-trees, and evergreens in particular, as relics of primitive barbarism.

To some persons, evergreens have a melancholy aspect, especially in winter. The harping of the winds through their leaves is to them a sound of wailing. Their branches ermined with snow are painful reminders of the departed summer; the trees seem to have been caught and overpowered by winter, and to struggle pitifully against surrounding horrors, wholly unable to dispel them. This feeling is, of course, very much a matter of taste, which reasoning can do little to change. But it may properly be questioned whether the prevailing desolateness of the winter season has not been transferred unconsciously to the trees which tend to give that season a look of cheerfulness. Alas for us, if that which was designed to be a beautiful compensation for an admitted evil is made a sad suggester of the evil itself! We also surmise that this prejudice has arisen, in great part, from the sight of the sickly, one-sided specimens of the Balsam-Fir and Cedar, with which our door-yards and burial-grounds have so long and so exclusively been planted. One who has seen the rich variety of evergreens now introduced into some of our best pleasure-grounds can hardly complain of their monotony. The waving plumes of the lordly Pines, the aspiring cones of the stately Firs, the dense, bronze-like masses of the symmetrical *Arbor-Vitæ*, the feathery and pendulous drapery of the Hemlock, the neat, tapering shafts of the silvery Juniper, each of these running off into varieties with different forms and shades of color,—surely, there is no monotony here.

It will be found, we think, that those who have no liking for evergreens are generally the young and frivolous. Thoughtful men, and those of advanced years, prefer more sober tints

and steadfast verdure. Yet the foliage of evergreens is not unvarying. Who has not observed the air of freshness it has assumed on the opening of spring? In early summer, the new growth is hardly less beautiful than the foliage of other trees;—the Silver-Firs having bluish leaves and ascending seed-cones; the Pines and the Spruce-Firs sending out soft yellow tufts, the one shooting upwards, the other hanging down, and enlivened with delicate pink cones; and the Hemlocks, fairest of all, “every tip of their outspread palms thimble with gold, and every tree looking as if all the sunsets that had ever been steeped in its top were oozing out of it in drops.” It hardly needs an artist’s eye to discern the pleasing effect which evergreens give to a landscape at all seasons. In summer, their peculiar forms, shades of color, and style of foliage impart a depth of tone which can be obtained from no possible combination of deciduous trees; they add richness to the kaleidoscope of autumn, and fling rays of hope over the desolations of winter.

One of the strongest arguments for a liberal planting of evergreens about a country residence is the cheerful air they lend to a house during the spring and autumn. For a portion of the months of April and May, deciduous trees are destitute of foliage. The lawn is green, the early bulbs and a few other plants are in bloom, birds are singing, bees are humming; yet the trees are as naked as in winter. Introduce, now, a variety of evergreens on all sides of that lawn, and it puts on a summer aspect at once. So in the autumn, there is a period of six weeks or two months, after deciduous trees have cast their leaves, when a country place needs only a good supply of evergreens to prolong the season of verdure up to the very beginning of winter. We would not, indeed, plant our grounds wholly, nor even chiefly, with this class of trees. They should be sufficiently numerous to make the place pleasant, even when other trees are leafless; yet deciduous trees should so abound as to give the premises a new and heightened charm during the summer.

The protection and sense of comfort which evergreens afford to a country residence is no slight consideration in their favor. Here use and beauty are happily combined, the use itself

becoming an element of beauty. During the stormy months, such protection is almost essential to the comfort of the house and to the healthy growth of vegetation within the premises. In all situations, but especially on elevated sites, the winds batter in pieces, and often kill, flowering plants; they nip the buds of fruit-trees, and break down and mutilate trees planted for ornament and shade. It is the violence of the winds, more than the severity of the cold, which harms our plantations. Surround a bleak spot with a belt of trees, chiefly evergreens, and the effect is at once perceptible. We may then plant the finest trees upon the ground behind them, and they will grow erect and unmarred; the choicest shrubs and most delicate plants will develop all their beauty of leaf and flower; fruit-trees will grow luxuriantly, their blossoms will not be blighted, and their fruit will hang on the stem until it is fit for the planter's use. Groups of these trees, set on the exposed sides of dwellings, protect them sensibly from the blasts of winter, and cheat the cold season of half its dreariness. They answer almost as good a purpose against the stormy quarter, as a range of hills. They may make little difference in the temperature as marked by the thermometer, yet they break the force of the wind, subdue its angry tones, and prevent it from rushing in at every cranny and crevice of the dwelling. They give the premises without a warm and sheltered aspect, even in the severest weather, and make out-of-door labor and recreation comfortable and pleasant.\*

In reference to the varieties of evergreens most suitable for general planting, we cannot here speak in detail. The volumes to which we have called attention, especially Mr. Sargent's Supplement, will furnish all needful information. We must be permitted, however, to protest against the *hasty* introduction of trees, evergreen or deciduous, from southern climates into northern. That such trees sometimes live and flourish is undoubtedly true. For example, the Yellow-Wood from Tennessee, the Horsechestnut from Central Asia, the

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\* Irving says of Washington at Mount Vernon: "He had learnt the policy, not sufficiently adopted in our country, of clothing his ornamental grounds as much as possible with evergreens, which resist the rigors of our winter, and keep up a cheering verdure throughout the year." — *Life*, Vol. IV. p. 429.



Austrian and Cembran Pines from Central Europe, and the Larch Pine from Corsica, thrive well in the climate of our Northern States. Vegetable physiology shows that all trees possess the property, in a certain degree, of adapting themselves to soils and latitudes different from those in which they are indigenous. Art also can assist in the process of acclimatization.\* If, for instance, a young tree be transferred from Georgia to New York, and receive no protection the first winter, it will undoubtedly perish; whereas, if nursed a little during the severest cold of a few years, it may at length become sufficiently hardened to take care of itself. All that the tender sapling needs, we are told, is time enough to form several layers of wood and bark to protect the central portions from the effects of frost. Mr. Sargent has removed the *Torreya taxifolia* from Florida to his own estate on the Hudson, and, by a winter covering, diminished from year to year, has inured it to bear the severest cold of our climate without injury. He also mentions other Conifers of similar origin, which bid fair to prove hardy in higher latitudes. At Montpellier in France, the Pride of India, when young, is "destroyed by a moderate degree of cold; but if protected until it attains some size, it will endure in the gardens of Geneva an intensity of frost four times as severe as that which killed the young plant in the South of France."† Southern trees can be rendered more robust, if, on being transferred to the North, they are planted where the summers are hot and dry, and where the soil is less humid than that of their native habitats. This prevents the formation of tender, succulent branches, and ripens off the wood before the approach of cold weather. The Oleander will not endure the winter climate of Paris, yet it bears that of Peking, where the cold is much more severe, and this solely because in the latter case the summer is hotter and the soil drier. Southern trees may sometimes

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\* Some critical physiologists say that, beside the word *acclimatize*, which denotes the supposed process of *making* a tender tree live in a cold climate, we need another term to express the innate power of doing so, originally given to it. The term *conclimation* has been proposed.

† De Candolle, as quoted in Murray's *Encyclopædia of Geography*, Vol. I. p. 239.

be safely removed to the North, if they are planted near the sea, where the climate is softened and kept comparatively uniform by the presence of that vast equalizer of heat. The same result may be attained, in a measure, by setting tender trees in the shelter of surrounding forests, where the fluctuations of temperature are less severe than in the open plain.

With a knowledge of such facts, it is not strange that zealous tree-planters should seek to enrich their collections with specimens from other latitudes. There is hardly a more pleasurable excitement than that of watching the acclimatization of a rare tree; and if the work is successful, it is no vulgar delight to see the strange foliage waving amid the native and familiar trees of one's own premises. It raises the grounds at once above the common fields of the neighborhood, and stamps them as the abode of intelligence and taste. Yet it must be admitted that the acclimatization of tender trees is not generally as successful in practice as theory would lead us to suppose. Many unforeseen contingencies intervene to blast the planter's hopes.\* This work should be undertaken only by the intelligent few, and those who have abundant time and means at their disposal. Let amateurs and nurserymen blanket their shivering foreigners, and humor their caprices, for several years, before introducing them into general society; and let the people at large satisfy themselves with those trees which long trial has proved to be really hardy. We honor Mr. Sargent for his persevering endeavors to introduce the finest trees (especially Conifers) of other lands and climates into our own. Yet we question whether his ardent desire to increase the arboricultural riches of his country, and his favorable situation for the growth of tender trees, and his successfully applied skill, have not led him to pronounce a few trees hardy which will not prove entirely so throughout the North. This error, however, if an error it be, is a venial one. By means of such experiments as he and a few others of like tastes are making, our catalogue of ornamental trees, and of

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\* Some trees from other climates which were expected to prove hardy turn out otherwise; while some from equally warm regions prove quite robust. The hardness of a tree cannot be determined from its native position, but only by actual experiment.

evergreens in particular, has been greatly enlarged and improved. Among the Pines, there are now, if we mistake not, at least twenty or more varieties that will prove hardy in all the Northern States; of Spruce-Firs, fourteen or fifteen; of Silver-Firs, eight or ten; of the Arbor-Vitæ, five or six; of Junipers, seven or eight; of the Cypress, at least two; and of the Yew, one. Then there are other members of these several families which can be planted in the Middle States, and others still in the Southern. There are also some trees of great rarity and beauty, now on trial, which, it is believed, will prove hardy everywhere; of which we will mention the *Thuiopsis borealis*, or Nootka Sound Cypress, the Weeping Arbor-Vitæ, and Nordmann's Silver-Fir.

With these several species, and their varieties, or even a portion of them, planters may reasonably be content. But whether few or many are chosen, we exhort that they be set out with great care, and afterward protected from injury. Plant a few choice specimens singly upon the lawn, and let them not be trimmed up with vandal axe, but leave their lower branches to trail upon the sod in native luxuriance, and their unbroken foliage to sweep upward and float outward in queenly grace and freedom. Plant some in groups and masses, and so dispose them as to secure depth and richness of color in contrast with lighter shades, always avoiding, however, too great dissimilarity of form. A common and very great fault of planters is the setting of evergreens so near to carriage-roads and walks that in a few years they overspread them, and must be cut down or badly mutilated. The future capacities of every tree should be studied before it is planted.

Another topic, and the leading one in the volumes before us, is the *Laying out of Ornamental Grounds*. Not the least instructive chapter on this subject, in Mr. Kemp's book, is that entitled, "What to Avoid." First of all, the planter should avoid attempting too much. As he reads glowing descriptions of fine country-places, or himself visits them, he is often tempted to copy within his own grounds the most striking features of these several residences. Let him beware. Perhaps those features would be unsuited to his soil, or climate,

or the surrounding scenery ; or if all could be collected in one spot, perhaps they would make a very incongruous medley. Let him avoid frittering away his ground by excessive planting. This is often done, either by setting many timber-trees in premises of small extent, or by planting masses of shrubbery in every part, or by cutting up a large portion of the ornamental grounds into flower-beds, or by intersecting them with needless walks, hedges, and fences. Let the planter shun all trivialities, eccentricities, and shams. Let him avoid a multiplicity of architectural and other ornamental objects. A classic vase, or a sun-dial, in proper position, heightens the charms of a rural scene ; but when statues, arbors, terraces, rookeries, and the like, crowd upon the view at every turn, they give the place an artificial and fantastic appearance, and destroy its breadth, harmony, and repose.

Mr. Sargent writes to the same purport. He comments with just severity upon the excessive haste of Americans "to get through" with their improvements. The house must be built and the grounds planted complete in a single season.

"We do not stop to consider whether a certain style of planting, or selection of trees, harmonizes either with our house or is in character with our grounds. We have an indefinite idea of the pleasure certain effects gave us in other country-places, and we are determined to have those effects in our own, without any reference to propriety or good taste, not from obstinacy, but from ignorance. We have, to be sure, certain rules for planting ; but the lazy are too indolent, and the busy are too hurried, to read or study them. The suggestions of others are readily taken, and the most incongruous and imperfect results necessarily ensue." — p. 428.

As a consequence of this hurry to realize the charms of a country-place at once, our author remarks that we sometimes see

"the most injudicious and tasteless admixture of decapitated forest-trees and dahlias, with vases, evergreens, roses, Altheas, and the various common plants indiscriminately put together, a few inches or at most a few feet apart, in the coarse weedy grass, which is the best apology for a lawn which could be got up in the time, — exposed to the carelessness of workmen and the depredation of road-side cattle." — p. 429.

Mr. Sargent objects also, except in a few specified cases, to the placing of flower-beds, or rare green-house plants, or statuary, or other striking objects, in front of the house, or along the walks and roads leading to the main entrance. Such things interfere with the dignity and repose of a refined home, they distract the attention of a visitor approaching the house, and divert the eye of one who would look abroad upon the distant landscape. Objects like these should be placed in different and distant parts of the grounds, to lure the steps of the family and of visitors from the door-way, and to render a walk through the premises agreeable and entertaining.

Mr. Sargent considers most American places faulty in their "want of a proper termination to the ornamental grounds, or rather, some intelligible division between the ornamental and practical." Instead of obtruding a wooden fence and a hay-field in close proximity to the parlor front of a house, he would surround the lawn with light, inconspicuous, wire fences, and devote the fields immediately beyond to the pasturage of sheep and the finer breeds of cattle. Little would thus be lost in the matter of hay, and much would be gained on the score of taste.

But without dwelling longer on things which our authors would have us avoid, let us notice some objects which, by common consent, ought to be attained. In laying out pleasure-grounds, it is important, first of all, to form a plan according to which the work shall proceed. Such a plan should be drawn only after a long and careful study of the place to be improved. The true artist will inquire at the outset, what is the prevailing spirit and expression of the spot; and he will make this the key to his whole work. He will study well its capabilities, and endeavor to turn them to the best account. He will not seek to alter and distort nature, but will remove whatever is rude and uncongenial, and add whatever may tend to heighten the natural expression of the place. He will seek to adjust and dispose the materials at his command so as to put Nature in the way of producing a more finished piece of work than she would have done if entirely unassisted. Having fully mastered his subject, he will draw out his plan on paper, assigning definite positions to buildings, roads, walks, trees,

shrubs, flower-gardens, hedges, and whatever else may legitimately come into his design. This once carefully done, the remaining work will be comparatively easy. He will not grope in uncertainty, but will proceed with a clearly foreseen knowledge of the results to be attained.

And herein, let us pause to observe, appears the true honor and dignity of the landscape-artist. He stands only a step below the landscape-painter. The ground is his canvas, and trees, soils, rocks, shrubs, and plants are his colors. His materials are, indeed, ruder and more intractable than the painter's. The latter sketches a tree or some scene in nature, and his work stands forth complete at once, and remains unchanged, the object of perpetual admiration ; but the planter's tree must first be a sapling, and this and all the scenes which he forms will change continually, and will not perhaps reach and represent his ideal for many years ; yet his design will be criticised while in its incomplete state. The time will come, however, when his perfected work will reveal the genius and taste of the designer. The true landscape-artist is not a servile copyist, producing only fac-similes of other scenes ; nor even a composer of new scenes by selecting and combining fragments of others, however beautiful, into one. He is an originator. For every place that he would embellish, he invents a new and independent treatment, adapted to its wants and capabilities. If, to do such a work, he does not need

“ A poet's feeling and a painter's eye,”

he does need an order of talent not common to men. He must have the power of abstraction and invention, the ability to picture before his own mind the scenes he would create, —

“ To arrest the fleeting images that fill  
The mirror of the mind, and hold them fast,  
And force them sit, till he has pencilled off  
A faithful likeness of the forms he views :  
Then to dispose his copies with such art  
That each may find its most propitious light,  
And shine by situation hardly less  
Than by the labor and the skill it cost.”

He must possess much practical knowledge of the forms,

colors, and habits of trees and plants, and of the effects that may be produced by different conceivable methods of arranging them. He must be able to forecast their appearance through the lapse of many years. He needs the nicest delicacy of judgment and feeling, not only to construct his plan well, but also to conceal the art by which the final, grand result will be attained. Surely, this is something more than a merely mechanical operation ; if it is not one of the fine arts, it stands closely related to them, and is worthy of abundant honor.

But to return to the more practical aspects of our subject. A suitable plan having been digested, and drawn out upon paper, we may proceed at once to the preparation of the grounds for planting. At the outset, it will be important to obtain a smooth and well-arranged surface immediately around the residence, as a platform for the building and its adjuncts. Unsightly roughnesses must be graded down, and the whole shaped for the uses to which it is to be applied. Let one be cautious, however, in materially altering the natural features of the place ; a wart on the cheek of beauty is one thing, and a dimple another. Low, wet portions of the ground should be drained, filled up, and levelled off with good soil. Afterward, the whole spot—we refer now especially to the land devoted to ornamental uses—should be thoroughly manured, ploughed, and then harrowed smooth.

This foundation-work having been done, carriage-roads and walks may be laid out. Straight roads do not harmonize with the flowing lines of foliage and the prevailing air of freedom and grace of garden scenes. Nor are they so durable as roads a little curved. The frequent passing of heavy loads over them in wet weather, each wheel following in the same track, is sure to break them up into ruts. The line of beauty here is the line of utility. And yet, as a matter of taste, straight roads and walks are better than the zigzag or the perpetually winding lines sometimes seen in ornamental grounds, which Mr. Downing likens to the contortions of a wounded snake, dragging its way slowly over the earth.\* They should ap-

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\* Much of the ridicule which has been heaped on the straight lines and geometrical figures of Dutch gardening seems to us misapplied. In a level country like

proach the house from the street in gentle curves, not needlessly drawn away from a straight course, and when they deflect, there should be some apparent reason for it. Walks will be needed to other parts of the premises, — as to the stables, kitchen-garden, flower-garden, and perhaps to some rustic seat, waterfall, cool spring, or classic vase. Whatever roads or walks are made should be constructed in a thorough manner. It is not enough to spread a little gravel over rich mould full of the roots and seeds of weeds. The top-soil should be taken off to the depth of about one foot, the space filled with broken stones, and the whole covered with gravel and rolled. This will insure a firm and dry walk at all seasons. We hardly need say, that the walks and roads in a pleasure-ground should always be kept smooth and scrupulously neat.

Let us now pass to the planting of trees. As a general rule, country residences should be marked by an air of secluded cheerfulness and tranquil security. If they are exposed on all sides to the winds, and to the gaping curiosity of the street, they will be quite defective in this particular. The needful air of shelter and retirement may be secured by surrounding one's premises with belts of trees and shrubs. Let them not be set in straight, unbending rows, but in undulating lines, now running up close to the boundaries, and now out into the grounds, forming bays, recesses, and flowing masses of foliage. Nor should they be so planted as to hide from the house any desirable views of the surrounding country. Set them in thick groups where the views are least important, where offensive objects need concealment, and where the winds blow with the greatest violence. Even on those sides where the scenery is finest, trees will not be out of place if skilfully planted. They may be so arranged as to form several different landscapes out of one. They may be made to answer the purpose of picture-frames, heightening the effect of what would otherwise be flat and monotonous.

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Holland, where the canals and highways are as straight as an arrow, there is little reason for twisting roads and walks into a fanciful crookedness; and surely, that leading feature of this method — the long, broad avenue, overhung by trees, making a grand Gothic aisle, with natural columns, vaulted roof and twilight shade beneath — is not as absurd as some would represent.



It is sometimes objected to this mode of planting the outskirts of one's grounds, that it is unneighborly and exclusive. Leave your premises open to view on all sides, it is demanded, — to the inspection of the public ; let every passer-by see and enjoy whatever you possess. But then must we not also throw open our houses to the public curiosity ? Pray, leave us a portion of our grounds where we and our families may ramble without undue exposure. There is little true home-feeling in a place which is not partially screened from the publicity and dust of the highway. Moreover, few houses are so faultless in architecture, and few grounds are so complete in their appointments, that their appearance is not improved by a little concealment ; for the imagination fondly pictures something better in what the eye is not permitted to behold. And, not to judge others harshly, we must be allowed to say that the practice of leaving one's grounds entirely open, and crowding the " front yard " with statues, trellises, miniature temples, cast-iron dogs, and gaudy flowers, all paraded, like the wares of a tradesman, to catch the public eye, betrays a passion for display which is not to be commended.

Yet, on the other hand, it should be considered that the proprietor of a pleasant country-place owes something to the public. There are many persons of fine moral tastes in every community, who have not the means to surround themselves with lawns and gardens of their own ; and surely they should be allowed glimpses from the road-side of the richer man's beautiful domain, and should always have free access to it. The taste of the public at large will also be much improved by the daily view of well-kept grounds. We hold, therefore, that, while such premises should be encircled by trees sufficient for shelter and privacy, they should be open at certain points to easy observation from without, and should extend to every appreciative visitor a hearty welcome within them.

In setting out trees over the general surface of the ground, it is a good rule to plant sparingly. Let not the space be covered with as many trees as it can hold, like an orchard or a forest. Something is needed beside shade. We want occasional open reaches of lawn, where the sun can smile, and grass and shrubs thrive, and flowers bloom. To determine the

proper position of trees, it has been recommended on high authority to throw a basket of potatoes into the air at random, and to set trees wherever they drop. This advice was given to enable young planters to avoid the formality of straight rows and equal distances. But there is no need of such child's play. Simply to plant at hap-hazard, without design or meaning, will not render a scene natural and pleasing. Every tree should be set with a definite purpose, and may be so disposed as to appear to belong just where it stands. Before commencing to plant, let the proprietor mount to his porch (actual or prospective), or look from the windows of his favorite rooms, and see what desirable views they command of the surrounding country, — a valley, sheet of water, church-spire, distant hills, — and it may be settled that no tree should be allowed to conceal or mar such prospects. If some are set to frame any of these views, let not such be chosen as will make square openings, like the windows of a house, but such as will have flowing outlines, and look as if they were gracefully holding back their branches to allow the spectator a sight of the landscape beyond. Mr. Sargent suggests, as Loudon and others have done, that the improver should first plant his grounds temporarily with poles ten or twelve feet high, setting around each pole a circle of stakes enclosing the space which would eventually be covered by the full-grown tree. Then, by studying the future effects of trees so planted, he will be able to determine with considerable certainty their best possible position.

“If it were our object,” says Mr. Sargent, “to make the most thorough place with the greatest expedition and fewest mistakes, we should plant every group, mass, and single specimen in poles, and allow them to remain when the trees were both in and out of leaf, in order to be quite certain that the planting worked equally well at all seasons, and also to study and be quite sure we were right in the harmony and selection we made of varieties for forming groups and masses.” — p. 449.

Trees may be set in groups, or as detached specimens; the number and size of each to be determined by the extent of the grounds. Every place should contain at least a few choice trees standing alone, with room for their perfect development.

Do not cut away their lower branches. Here and there let one tree of its kind grow, from root to crown, as the God of nature designed it to grow, and see what a miracle of grace and strength it will ere long become. In the words of Downing, let it "stretch its boughs upward freely to the sky, and outward to the breeze, and even downwards toward the earth, — almost touching it with their graceful sweep, till only a glimpse of the fine trunk is had at its spreading base, and the whole top is one great globe of floating, waving, drooping, or sturdy luxuriance, giving one as perfect an idea of symmetry and proportion as can be found short of the Grecian Apollo itself." Groups should be of different sizes and forms. In one, distinct varieties of the same tree may be classed together; in another, different kinds of trees, but such as harmonize in outline of branches and leaves; in another, those which have a general resemblance, but the colors of whose foliage, especially in spring and autumn, are strongly contrasted. In groups of round-headed trees, an occasional fastigate tree, like the Larch or Poplar, may be set, whose bold spire will give the whole an expression of variety and spirit. Or, without aiming at originality, or following any prescribed rule, one may select from field or forest some of Nature's finer combinations, and endeavor to reproduce them. Whether for planting groups or single specimens, there is a great variety of trees from which to choose. Some are desirable for their early leafing in spring, as the Mountain-Ash, Larch, and Scarlet Maple; others for their gracefulness of form and motion, as the Elm and Willow; others for their deep emerald verdure in summer, as the Linden, Sugar-Maple, and Horsechestnut; others for their brilliant tints in autumn, as the Ash, Maples, Pepperidge, and Oak; others for the tenacity with which they retain their greenness amid autumnal frosts; and others still for their beauty of proportion, and the neatness and fine color of their branches and twigs even in winter.

Rare trees, and those of smooth bark and pleasing foliage, should be set nearest the house, and the more common and coarse at a distance. Immediately around the dwelling let there be expanses of smooth turf, with an occasional fine tree casting its shadow across it, and, in going from the house, let

the trees approach nearer together until they mingle with the belts at the boundaries.\* As an exception to this general rule, it is advisable to leave openings here and there, between the groups, into the remotest parts of one's grounds, and to have these vistas terminate in some agreeable object, as an arbor, a shady dell, or favorite tree with a seat beneath it.

The narrow limits of nearly all country-places detract much from the pleasure which would otherwise attach to them. In surveying the lawns of a fine residence, or in treading its retired walks, rapt in dreamy contemplation, it is quite ludicrous, if not annoying, to come suddenly upon a board fence, or into visibly close proximity to a neighbor's cow-yard. Such conjunctures are not always avoidable, but they may be provided against in some measure by skilful planting. As we have already remarked, the boundaries of premises so exposed may be set with impervious masses of trees and shrubs. Walks, also, may be so laid as not to bring one face to face with the fences, and the grounds may be so intersected by scattered groups and thickets, that a stranger will seldom be able to discern the exact limits of the place. If not too critical and prying, he will pursue his walk a long time under the pleasing illusion that the scene of beauty around him is one of indefinite extent.

In the arrangement of garden scenes, it is important to plan them so as to keep awake the curiosity of the spectator. If he sees the whole at a glance, his interest is at once sated. "And is this all?" he mentally exclaims; whereas, if a portion of the territory were always shut out from view, his expectation would be kept continually alive. This end can be reached by the setting of groups and rambling screens of low trees and shrubs along the sides of walks and at their intersections, concealing one path from another, and cutting off, for the time, views of other parts of the grounds. And then the walks, as

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\* Of a certain country-seat in England, Loudon says: "Nothing can be more judiciously disposed than the trees in this ground. . . . Immediately in front of the house, the surface contains very few trees, but at a short distance these commence, at first thinly scattered and sparingly grouped, and then increased in number till the groups unite in masses, and the masses are lost in one grand valley of wood."

they wind away here and there, should lead past objects which will reward the curiosity,—as now a sun-dial, or pillar with significant inscription, then a classic vase, or bed of flowers set in a grassy bay,—or to some point where a fine landscape bursts on the view, where

“Nature in her unaffected dresse,  
Plaited with vallies and imboſt with hills,  
Enchaſt with ſilver ſtreams, and fringed with woods,  
Sits lovely.”

Mr. Kemp well obſerves : —

“Where the place will at all juſtify it,—and it muſt be reſtricted indeed if it will not do ſo,—the walks and plants ſhould be ſo diſpoſed as to afford as many different views as poſſible. From no ſingle point, unleſs it be an elevated one, ſhould every part be ſeen. A lawn need not be like a bowling-green, with a ſimple fringe of plantation ; but ſhould have a variety of minor glades and reſſes, that are only to be diſcovered and examined from particular points.” — p. 42.

Mr. Sargent writes to the ſame purpoſe : —

“In this country, where we have no rural ſports as in England, nothing in fact for the amuſement of our friends and viſitors, except what is beautiful or intereſting on our grounds or in our gardens, we have always thought it highly deſirable not to tell our whole ſtory from the houſe, but to ſet aſide in different and diſtant portions of the place all our objects of intereſt,—a flower-garden in one ſpot, the vegetable-garden in another, an arboretum or pinetum in a third ; and ſo make and multiply as it were various intereſts in different parts,—properly connected, but as widely ſeparated as convenience or ſpace will allow,—which ſhall furniſh to our gueſts excuſes for a walk, and give to a ſmall place the appearance of a large one ; in other words, to afford as much intereſt and diſverſion as the capacity of the grounds will allow, and prevent that ennui and fatigue which nothing to ſee and nothing to do produces, not only in our viſitors, but in our own families. We cannot well imagine anything more dreary than thoſe country-places where there is no motive to go out, becauſe everything is gathered and crowded around the houſe, and can be ſeen from the windows.” — p. 432.

We are glad to ſee the cuſtom revived in ſome quarters, of forming ſmall gardens of native plants as episodes in pleaſure-grounds. A corner of the premises diſtant from the houſe is

generally selected,—and if it have any natural touches of wildness, it is all the better; the original soil is mostly removed, and its place supplied with leaf-mould and peat; trees and shrubs from the woods are set out in it indiscriminately, and so close together as to produce depth of shade; a few mossy rocks or boulders are scattered about in it, and perhaps some half-decayed logs and stumps. The outskirts of the spot are fringed with a thicket of bushes and low trees, chiefly evergreens, to give the place as secluded and forest-like an air as possible. Then, smaller plants of all sorts are brought in from the forests, and the ground is carpeted with trailing arbutus, pigeon-berry, cowslip, violets, columbine, spring-beauty, moccason-flower, orchis, and a multitude of other plants familiar to every rambler in the woods, and especially dear to the botanist. The clematis, wild grape, American ivy, and other indigenous vines, clamber over bush and tree; ferns, asters, and golden-rod wave amid rocks and mouldering logs, in native luxuriance.

Now, if one were seeking only to produce the most striking effects in landscape gardening, it could hardly be better accomplished than by introducing such a feature as this into his pleasure-grounds,—leading his walks away from the open, highly dressed lawn, gay with exotics, through such a spot, canopied and dark with trees, and wild with rocks and roots, tangled vines, and plants in endless variety. Of course, such a nook would not be complete without a few rustic seats for the accommodation of “talking age and whispering lovers,” or whosoever else might chance that way.

Hardly enough account is made in books on landscape gardening of the uses of shrubs. With the valuable additions made to them during the last ten years, they are nearly as important to the rural improver as trees themselves. As a general fact, forest trees are planted too abundantly around private residences. When they attain to maturity, they become larger than the owner expected, and, in his reluctance to hew them down, they often remain to obstruct the view of the surrounding landscape, and to overshadow and injure the grass and flowering plants beneath them. If shrubs of the larger sort were oftener employed instead of trees, the effect

would be much better. The catalogues now furnish us those of all sizes, and of every variety of form and tint of leaf which vegetation is known to assume. They may be used as fringes to groups of trees, giving an easy sweep from the branches to the grass beneath. They may be trained as miniature trees, or kept in low, dense banks of foliage, or cut into any shape which the fancy may dictate. They answer an excellent purpose, also, as screens to hide the rear premises from the ornamental portions; and, when coupled with vines, to link the house to the grounds about it. In small places, like city and village lots, they may be arranged on the same artistic principles as trees in a more ample domain, and the effect will be to give such grounds an appearance of larger extent.

Mr. Kemp and Mr. Sargent give us some excellent hints on the management of lawns; we could only wish that they had gone more largely into the subject. No feature of a country-place is more important than this. It matters not how numerous and costly its other decorations may be. A fine house, groups and avenues of goodly trees, flower-beds, statues, and fountains are all very well; but they do not completely fill the eye of correct taste unless they rest upon a broad base of smooth turf. It is questionable whether the ground immediately about the dwelling should be devoted, in any considerable degree, to flowers. It is not easy to keep cultivated beds in a state of perfect neatness, and if it were, the eye would sooner tire of their glittering colors than of a simple, unbroken expanse of grass. The prevailing expression of a country home should be that of repose, and this expression is interfered with if the lawn is cut up into flower-beds. The flowers themselves are gay and exhilarating, and the sight of parterres suggests thoughts of the time and labor necessary to construct them and to keep them in order. If flowers are admitted to the front lawn, it should be only a few constant bloomers set in small, circular beds cut out of the turf by the margins of the walks. Of this, however, we shall speak again in another place.

A well-kept lawn possesses an air of refinement. It distinguishes the place at once from the uncultivated wildness of nature. It speaks of the hand of taste, which has fenced it

in from the common earth, smoothing down its roughnesses, heightening its native charms, and still watching over it with affectionate care. It links the spot by association with the elegant and happy homes of other lands and other times. It is "dipped in poetry." Lawns have a permanent beauty. In spring, the grass starts up at the first song of the robin; in summer, if the ground is fertile, it is nearly as fresh as in spring; the fragrance of its frequent mowings is more delicious than the "extracts" of Parisian apothecaries; the sight of children at play upon it, or of tree-shadows stretching across it, at morning and evening, is a study which painters love; it heeds not the winds which despoil trees and flowers of their beauty; and in autumn, amid falling leaves and prevailing gloom, it retains its cheerful verdure until hidden by winter snows.

A good lawn is never found ready made: it is a work of art. If the soil is stiff and wet, it should be drained; for in such ground sorrel and mosses will soon outroot the finer grasses, and trees and shrubs will lead only a miserable existence. Draining should be followed by a thorough breaking up of the soil two feet in depth. The chief reason why so many lawns turn brown in summer is that the ground is so poor and shallow. Trench and enrich it, and the grasses will flourish in unchanging green. It is not enough to manure the surface; that may cause the grass to start vigorously in the spring, but will not insure its freshness throughout the summer. Make the soil deep and moderately fertile through its whole depth, and it will furnish a fine, thick sward, patiently enduring the heat of the dog-star and the withholding of the latter rain. This foundation-work being done, the surface may be raked smooth and sowed with grass-seed. If red-top and blue-grass are used, because they make so excellent a turf, let a little white clover and sweet-scented grass be thrown into the mixture, for the sake of their rich fragrance. If the space is quite small, seeding may be dispensed with, and the ground covered at once with sods from the road-side.

To this we might add, that a lawn will not take care of itself. It must be mowed once in ten days or a fortnight, and frequently rolled. Every few years, a light dressing of old



manure or of guano should be applied, and a little fresh grass-seed scattered over the surface.\*

Leaving now the subject of lawns, we beg leave to add a few words on the position of flower-gardens. In excluding flowers mostly from the lawn, we would by no means exclude them from our grounds. Rather would we give them a sunny and somewhat retired position on one side of the residence, laying out the beds with care, and making the whole spot as attractive as possible. Here would we gather the plants of old renown, as well as the modern favorites. Fox-glove, monkshood, pæonies, pinks, and poppies should have equal honor with Salvias, Tritomas, Dicentras, and Japan lilies. Of annuals, perennials, and flowering vines and shrubs, some would be too straggling and ill-assorted for the highly-dressed grass-plat; but here they should all have their own ways, and their waxing and waning beauty should gladden the eyes of all who love flowers for their own sake, and not for their mere fashionableness.† We would, however, venture to set a few plants in other and distant parts of the grounds, before masses of shrubbery, and by the side of walks, and in sheltered nooks and unlooked-for places. The unexpected pleasure they would afford might atone for their violation of any canon of the authors.

Our limits will not allow us to enlarge upon other topics suggested by these volumes. Much might be said of the healthfulness of the rural pursuits herein set forth,—bring-

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\* Since the publication of the volumes before us, accounts have appeared in the English horticultural papers of a proposed substitute for grass in the formation of lawns. It is producing a great "sensation" abroad. Its name is *Spergula pilifera*, and its description, a good deal toned down, is this: A dwarf, perennial Alpine plant, with close, compact, grass-like stems from a quarter to half an inch in height. When once established, it forms a thick, velvet sward, which is uninjured by heat or cold, shade or sunshine. It blooms in July, and "its small, salver-shaped white flowers present the picture of an emerald carpet, spangled with innumerable silver stars." It is so dwarfish in its habit, that it requires no mowing, but is improved by a thorough sweeping after the flowers have dried up. It should be rolled once a month. Whether this novel plant will flourish as well amid the vicissitudes of an American climate as under an English sky, remains to be seen. It will undoubtedly be soon tried.

† If any of our readers wish to construct a formal flower-garden, in antique style, we advise them to consult Lord Bacon's famous essay, "Of Gardens," in which they will find all the details.

ing one, as they do, into the open air, and amid the cheerful aspects of nature, and furnishing salutary exercise. We might discourse, also, of their moral influence. They withdraw one from manifold scenes of temptation ; they retain him within the conservative atmosphere of home ; they tend to repress evil passions ; they foster habits of industry and order ; they shed over the daily path an air of refinement and grace ; they cherish intelligent sympathy with Nature's processes and laws, and inspire a feeling of dependence on the care of Divine Providence.

To the happiness of these pursuits, all history and all literature bear testimony. From the beginning, it has been held the most desirable mode of life to reside in the country, surrounded by accessories of rural comfort and taste. "God Almighty first planted a garden," says Bacon, "and indeed it is the purest of human pleasures ; it is the greatest refreshment to the spirits of man, without which buildings and palaces are but gross handiworks." Man's primal home was a garden, and even now, in his better moments, he yearns for that scene of beauty. Behold the patriarch Jacob solacing himself among his herbs and shrubs, at Hebron. Was not Solomon quite a botanist for his time, and did he not lay out grounds, and plant trees, and build fountains, just outside the holy city ? If indeed he wrote "Vanity and Vexation of Spirit" on his garden wall, yet doubtless his training and pruning eased the burden of his kingly crown. Homer fondly recalls his paternal orchard, with its thirteen pear-trees. Need we speak of Horace, among his mallows ; or of Cicero at Tusculum ; or of Pliny, recording for posterity the plan of his garden, and a list of all the plants growing in the Roman empire ; or of Buffon at Montbard ; or of Evelyn, Walpole, Temple, and in short of nearly all the poets, statesmen, and philosophers of England, who have borne testimony to their love of gardens ? More than one has declared, with Pope, that of all his works he was proudest of his garden ; and with Scott, that of all his compositions he thought most highly of his composition for making trees grow. "I never had any other desire so strong and so like to covetousness," says Cowley, "as that one which I have always had, — that I might be master at last of a small house and a large

garden, with very moderate conveniences joined to them, and there dedicate the remainder of my life only to the culture of them and the study of nature." Nor have these pursuits been the delight of illustrious men alone. The poor and the unlettered, within narrower limits and with less numerous and less costly trees and plants, have found in what fortune permitted them a pleasure none the less sweet. God has hidden a great deal of happiness in the culture of a single rood of ground. Ofttimes the humble man has found more enjoyment in his vine-clad cottage, and his little, well-tilled garden, than the king in his broad domains.

At the present day, horticulture in some form is a very general pursuit. The man of business finds in it a pleasing recreation from care; it is a bath to the student's heated brain; the statesman, while occupied in it, meets no rivalries or thwarted plans, and rejoices to see that, for once, his speculations do no serious injury. Where is childhood happier than in the garden plucking flowers, sowing and planting and pulling up daily, to see how the little things get on? Youth and manhood here find agreeable occupation, and in life's Indian summer the calm retreat and friendly aspect of the garden seem specially adapted to man's condition and wants.

There is much landscape-gardening in dream-land. It is practised chiefly by dwellers in cities, and those who possess real estate only in anticipation. Their grounds lie mostly in the clouds of sunset. Perpetual summer reigns there. The fruits are abundant, and of exquisite flavor; flowers fill the air with celestial odors, and birds carol songs of unimagined sweetness. Bees gather the honey of *Hymettus* in the vales, and on the lawny slopes fair-haired children sing and play. The philosopher's stone is there, and the fountain of perpetual youth. The atmosphère is seldom so clear as to disclose the rigid outlines of things. Even the nearest objects are veiled with a dreamy, rose-tinted haze, and the distant mountains fade off into an uncertain sky. Such trees and plants never grew before. Such velvet lawns, purling brooks, and leaping fountains mortal eye never saw. No devastating storms break over these fair gardens; no untimely frost or mildew blights their

foliage; weeds and insects do not annoy, nor thieves break through and steal.

That the books which stand at the head of this article have fostered this style of gardening somewhat, we do sincerely believe; and if so, it is by no means to their discredit.

We could wish that the love of gardening, both the useful and ornamental, might increase and spread through all ranks of our people, especially that our farmers and landholders might become more familiar with the principles of landscape improvement, and be imbued with a hearty and practical interest in the embellishment of the country, for in their keeping a large portion of our scenery lies. Well would it be if every owner of an acre of ground endeavored to enrich and adorn it to its utmost capacity. And what we could so much desire is slowly coming to pass. The old love of gardening is reviving with new spirit. Every year an increasing number of persons resort to the country to engage in fruit-culture, and to establish pleasant rural homes for their families.

May we be allowed to close our remarks with a word of exhortation to this brotherhood of planters? To be most successful and happy in your work, do it not altogether by proxy. Grasp it with your own hands, and identify yourselves, soul and body, with it. Mr. Downing never uttered truer words than these:—

“We have little doubt that he who [in laying out his grounds] directs personally the curve of every walk, selects and plants every tree and shrub, and watches with solicitude every evidence of beauty and progress, extracts from his work a more intense degree of pleasure than he who only directs in a general sense the arrangement of a vast estate. . . . We can hardly conceive a more rational source of enjoyment, than to be able to walk, in the decline of years, beneath the shadow of umbrageous groves planted by our own hands, and whose growth has become almost identified with our own progress and existence.”

“Ah, sir, that is all very well; but we may not live to enjoy the trees we plant. Have you never heard of the student who, on being told that the crow would sometimes live a hundred years, bought a young crow to try the experiment?”—Yes, indeed, we have heard of him,—the irony is excellent,—

and of Dr. Johnson's growl about "the frightful interval between the seed and the timber." Still, we say, plant trees. They who plant at once, instead of wasting their breath in selfish complaints of the shortness of life, find luxuriant foliage waving over them much sooner than they expected. But, whether you live to see the maturity of your trees or not, be benevolent enough to plant for posterity. Transmit to your children the inheritance of rural beauty received from your fathers, greatly augmented. By all means plant, and plant well, and the result will overpay the labor. And let not your work end with planting. Feed your trees from year to year with generous food, and guard them from injury. And, in the words (slightly altered) of an old planter: "What joy may you have in seeing the success of your labors while you live, and in leaving behind you, to your heirs or successors, a work that, many years after your death, shall record your love to your country! And the rather, when you consider to what length of time your work is like to last." If you have country homes to embellish, be content with simplicity. Remember that a great establishment is a great care, and that the proprietor is apt to become a slave to it. Let your dwelling-places be marked with what painters call "repose." Make them the abodes of comfort and refined enjoyment, places which will always afford you agreeable occupation, but not oppress you with care. Of this mode of rural life, it may be said, as of Cleopatra's beauty, —

"Age cannot wither, custom cannot stale  
Its infinite variety."

Proceeding in this way, you will certainly find in your work, from year to year, as pure enjoyment as ever falls to the lot of mortals. And if, as it is said, there are a hundred thousand species of plants known, and at least thirty millions of varied combinations of landscape scenery possible, you will not soon lack for employment.

But we must stay our pen: *Non omnes arbusta juvant.* The volumes which have suggested our remarks are honorable to the taste and enterprise of the mother country and our own. We heartily commend them to the reading public.